



# MEMBERS EXCHANGE

QUARTERLY NEWSLETTER OF  
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

WINTER 2017 - 2018

## Lifetime Achievement Award For Don Everhart

On February 3, 2018 Don Everhart received the Lifetime Achievement Award from World Coin News, The World Money Fair, and The Journal of East Asian Numismatics. The event was held at The Estrel Hotel in Berlin, Germany. He recently retired in July of 2017 after a 13 year position at the United States Mint where he held the position of Lead Sculptor.



Born in York, Pennsylvania, he earned a Bachelor of Fine Arts in painting from Kutztown State University in 1972. The following year, Everhart joined the Franklin Mint as a designer where he held the staff sculptor position for five years.

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"Baseball Hall of Fame" - "Tyrannosaurus Rex" - "American Fighter Aces" - "Da Vinci Horse"

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## PRESIDENT'S LETTER



Greetings.

I hope everyone is having a creative year so far..

Thank you for all the positive response to our previous newsletter, which was our first to be printed in color. We will continue with the color printing (even if we need to make some logistical adjustments for budgeting) and you'll notice a fresh design now too.

We had a great response to the New York Exhibit at Medallia Gallery call for entries. I am planning on traversing to the other coast to attend the opening in the Spring. I'm looking forward to seeing all the medals together and visiting with everyone who is able to attend in person. For those who can't be there we will post many photos.

The beginning of the new year also brought us a number of new members, a few of which we have profiled in this newsletter. A warm welcome to ALL of the "newbies". We hope you find inspiration and camaraderie here.

Those of you who are planning on attending the FIDEM conference in Ottawa are invited to join in for the AMSA annual meeting. Time and place details to be determined..

Some rather shocking news came at the beginning of the year that the historic Medallic Art Co. (and jointly Northwest Territorial Mint) has closed and is in bankruptcy. We will follow up on these events in the next issue.

Do you know where your fellow AMSA members are? Now there's an interactive world map where you can see at a glance. You may have received a link to it in an email. If you missed the email, you can find the map on the website. For security, members are listed with only city or city/street. If you wish to be "off the radar" just let us know you'd like your name removed. If we have missed you or miss-marked your location please send us a correction.

As always, our newsletter relies on member input. We want to hear from you. Please send in pictures of your recent projects or new acquisitions to your collection. Have you found a new medal related product that others may like too? Did you discover an exhibit of medals? Take photos and write about it. Share your medal making techniques. Send it all to [amsanews@frontier.net](mailto:amsanews@frontier.net)

Coming up in the next issue we will announce the 2017 AMY award.

In the meantime, I wish you all good health and happiness.

Heidi Wastweet





# BROOKGREEN GARDENS CURATOR ACTIVELY EXPANDING ITS SIGNIFICANT MEDAL COLLECTION

By Aayush Sharma

Located just south of Murrells Inlet South Carolina, is the famous sculpture gardens, wildlife preserve, and historic site, Brookgreen Gardens. Situated between the Waccamaw River and the Atlantic Ocean, Brookgreen Gardens is the country's first public sculpture garden and is home to its largest permanent outdoor collection of figurative sculptures.

However, what many people don't realize is that Brookgreen Gardens boasts an impressive collection of medallic art as well; the Gardens house the largest collection of American medallic art on permanent display in the country. And it's still growing.



The bulk of the collection is comprised of two major series: the *Circle of Friends of the Medallion*, begun in 1909 and *The Society of Medalists*, begun in 1930.



*'Cicada Days, Firefly Nights'* by Lawrence Noble

While these and the majority of the medals have been gifts, Salmon actively makes an effort to purchase historic medals and medallions into the collection in order to continue to build the collection. Alongside purchasing new medals for the collection, she tries to acquire second examples of bi-face medals already on display so that both sides can be shown together.

The museum's curator, Robin Salmon, is the woman responsible for overseeing the art and history of Brookgreen Gardens; it's her job to coordinate with the Board of Trustees which has final approval of the designs and medals.

Salmon has been involved with the medallic art collection since 1975 when she first began work at Brookgreen Gardens. At that time, there were only four medals in the collection. Now, that number has grown to more than 650.

In 1971, the board approved an art medal program and Brookgreen Gardens began to commission its own medals for the Brookgreen Garden Medal series that revolve around either the sculptor at work, the flora and fauna, or the history of the property. To date, 45 illustrious American sculptors have created the series of medals, and next will be Alicia Ponzio in 2018. Today, the series is one of the largest in the collection, and thanks to Robin Salmon, it continues to grow every day.



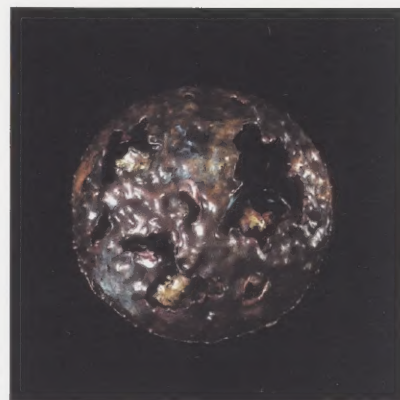


## NEW MEMBER: KEIKO KUBOTA - MIURA

I began my studies in metal art in my birthplace, Tokyo, Japan. I came to USA for graduate school, and since then I have lived and worked as a metal sculptor and Art Jeweler in New York City for over 30 years. I make from small ring to large outside monument. When I encountered art medals at the Medialia Gallery in NYC 2012, I became inspired and started creating medals. I joined FIDEM 2013, and my third Medal titled "Planet Plants 3" received the second prize of Paul Huybrechts - Art Valley 51 at FIDEM Sofia Bulgaria 2014. I attended and exhibited some medals at the FIDEM Belgium 2016, and also my medals and presentation were accepted for FIDEM Canada 2018. I was introduced to AMSA through Ms. Mashiko, and I would like to join AMSA show in Medialia Gallery coming summer 2018.

My work is like a dialogue between the material and my subconscious mind. The process of hammering, shaping, carving, chiseling, and welding from industrial materials into natural images allow me to explore the complicated questions of nature and the human soul. I reflect on the realization that we are all tied together at the bottom of the subconscious mind, and thus, with differing but shared feeling. At this fundamental level we are all connected to the power of the universe, so I started the "Planet Plant" series. I have used various plant forms as a symbol of universal energy. Though we cannot see plant movement, everybody knows the existence of this energy because it grows continuously.

Public collections: Pirkkala sculpture garden and Medical center in Finland/SUNY New Paltz and SNI NY and National Ornamental Metal Museum in USA/Panasonic Home, Shugen Temple, and Seibu Amusement Park in Japan.



*Planet Plants I*



*Planet Plants II*



*Subway on  
metrocard 1  
3.4"x2.1"x0.5"  
Resin on metro  
card 2017*



*Subway on  
metrocard 2  
3.4"x2.1"x0.5"  
Resin on metro  
card 2017*

## NEW MEMBER: JIANNAN WU

Jiannan Wu is celebrated as a young artist specializing in sculpture and drawing. Born in 1990 in Dalian, China, Jiannan Wu started to learn painting and drawing at age of 7. From 2009 to 2014 he studied sculpture in China Academy of Art, Hangzhou, China. From 2014 to 2016, Jiannan Wu completed his MFA degree in Sculpture at New York Academy of Art. Jiannan Wu adopts traditional formation for his reliefs and applies some perspective and exaggerated effects to tell stories about the modern city's life in a narrative way. Jiannan Wu currently works and lives in the New York City.

Jiannan Wu is represented by Italy Accesso Gallery. He is the winner of 2017 Dexter Jones Award presented by The National Sculpture Society, winner of MFA National Competition, and winner of Compleat Sculptor Award 2016. He was selected for Terra Foundation Residency in Giverny, France 2015 and ABC Stone Carrara Merit Award Residency in Italy 2016. His works have been exhibited internationally in New York, China, Italy, and Denmark and gain popularity among prestigious collectors such as Joyce Varvatos. His next solo exhibition in New York will be in November 2018.





## NEW MEMBER: SAMANTHA KANELSTEIN



*Cupcakes*  
72 x 80 mm  
Aluminum & plastic clay  
2011



*Fake News*  
90 x 30 x 20 mm  
Clay & paper  
2017

Samantha Kanelstein is a 29 year old artist from the United States. She has her bachelor's degree in sculpture from The University of the Arts in Philadelphia and her master's in art therapy from the School of the Art Institute of Chicago. She currently lives in Brooklyn, New York. She works with a variety of materials to showcase the beauty of ordinary objects. Her recent work explores hand gestures and negative space. The use of translucent material creates bone like shapes that serve to immortalize the space we inhabit and the things we hold on to.

## NEW MEMBER: VICTOR HUSTER



*Drais inventor of the marching machine*  
2.5 g, silver, 38 mm

*Dr. Ursula Kampmann Obverse,  
Editor of Coins Weekly,  
Specialist in Antique Numismatics*  
400 g, copper, 61 mm

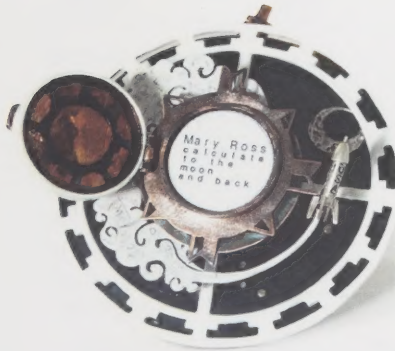
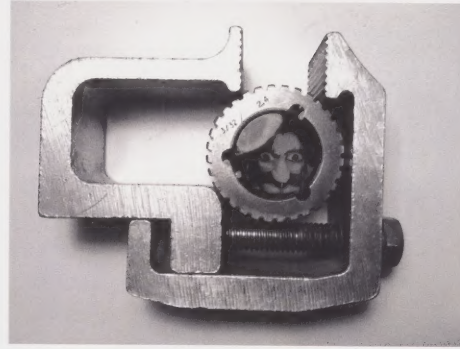


My specialty is the struck medals in very high relief, designing and striking them in my own atelier since 41 years. I work directly in the plaster-model, reduce them to striking-dies and produce in several metals. I have the occasion to participate in the German coin-competitions. As a parallel result of this work, I am editing since 1979 a large series of pattern-coins (medals) to create innovative coin-designs in opposition to the most boring designed official issues. A book about this branch is available.



# MEMBERS NEW MEDAL SHOWCASE

*'Detainee' by Polly Purvis*  
3" x 4"



*'Mary Ross' by Lindsay Nonhof-fisher*  
72mm x 66mm x 61mm  
Fabricated and Etched Copper and Sterling Silver,  
Glass and Enamel Paint  
2017  
\$525

This interactive dynamic medal celebrates a Native American woman named Mary Golda Ross. She was one of the first female aerospace engineers for NASA and helped develop the rockets that got the USA to the moon. I like to think that Mary Ross calculated us to the moon and back.

100th Anniversary St. Bernard  
Catholic Church Pittsburg PA  
44mm bronze

Designed by Joel Iskowitz,  
sculpted by Heidi Wastweet



New York Numismatic Club Awards Medal  
(1 and 1/2 inch) I think is 38 mm

Obverse, 'Coinstriker'  
Design and sculpture by Eugene Daub

Reverse, 'Allegory of Success'  
Design by Joel Iskovich  
sculpture by Luigi Badia



# CONTEMPORARY ART MEDALS AT 515 GALLERY BY JAMES MALONEBEACH

*Submitted by Lindsay Nonhof-Fisher*



Clair Michigan (January 2018) - Art Medals get a contemporary makeover from artist James MaloneBeach in a new exhibition, Beach, on view from January 20th until February 17th, at 515 Gallery in Clair Michigan. MaloneBeach creates medals of honor for personal and public feats. The exhibition features medals using traditional metalsmithing and mixed media techniques. His work has an eclectic style that uses fabricated and cast metal assembled with metal frames, animal bones, personal artifacts, relics, and photos. Each piece has a unique story to tell honoring the heroism of ordinary lives, up to date politics, and the foibles of daily life.

MaloneBeach's contemporary medals have been exhibited locally, nationally and internationally and are owned by The Swedish Cabinet Of Coins and Medals, The National Museum of the Netherlands, and The British Museum. He is a frequent exhibitor at the Art MedalWorld Congress (FIDEM), and the International Biennial of Contemporary Medal of Seixal, Portugal. He recently received the Gilroy Roberts Fellowships from the American Numismatic Society. For more information on his work please email at: [beachatbams@yahoo.com](mailto:beachatbams@yahoo.com)





# I HAVE DREAM

MEDALLIC SCULPTURE STUDIO NAA **SOFA** INTERNATIONAL MEDAL PROJECT 2017  
SEVEN DREAMS FOR **TO FLY** A MEDAL INTERPRETATION



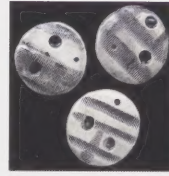
Aleksandra Sheviakova, Belarus



Andreia Pereira, Portugal



Andrey Mishin, Russia



Ann Shaper Pollack, USA



Anne-Lise Deering, USA



Beatriz Mónica, Portugal



Bogomil Nikolov, Bulgaria



Consuelo de la Cuadra, Spain



Emil Bachyski, Bulgaria



George Cuhaj, USA



Georgij Postnikov, Russia



Gyula Péterfia, Hungary



Jeanne Stevens-Sollman, USA



Hristo Lubenov, Bulgaria



James MaloneBeach, USA



Jaroslav Trunov, Russia



Joao Bernardo, Portugal



João Duarte, Portugal



Panayot Panayotov, Bulgaria



László Szlávics, Jr, Hungary



Luiza Nesheva, Bulgaria



Mariya Stoyanova, Bulgaria



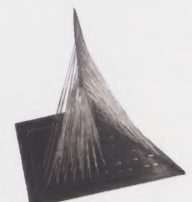
Mashiko, USA/Japan



Mercédesz Molnár, Hungary



Mona Radanova, Bulgaria



Mirena Zlateva, Bulgaria



Nataly Yordanova, Bulgaria



Paul Huybrechts, Belgium



Sebastian Mikolajczak, Poland



Silviya Nikolova, Bulgaria



Stevlin Yovchev, Bulgaria



Vanessa Silva, Portugal



Teodora Savova, Bulgaria



Thomas Diehn, Germany



Ulrika Kjeldsen, Finland



Vitor Santos, Portugal



Virág Szabó, Hungary



Ventsislav Shishkov, Bulgaria



# I HAVE DREAM

MEDALLIC SCULPTURE STUDIO NAA **SOFA** INTERNATIONAL MEDAL PROJECT 2017

SEVEN DREAMS FOR **TO GO ON** A MEDAL INTERPRETATION



Alex Tsonev, Bulgaria



Aleksandra Sheviakova, Belarus



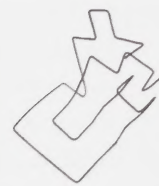
Amanullah Haiderzad, Afghanistan/USA



Andrey Mishin, Russia



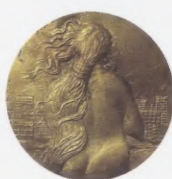
Ann Shaper Pollack, USA



Blagovesta Kenova, Bulgaria



Bogomil Nikolov, Bulgaria



Emil Bachlyski, Bulgaria



Consuelo de la Cuadra, Spain



George Cuhaj, USA



James Malone Beach, USA



Gyula Péterfia, Hungary



João Duarte, Portugal



Jaroslav Trunov, Russia



Jeanne Stevens-Sollman, USA



Jelena Mihajlović, Serbia



Lulza Nesheva, Bulgaria



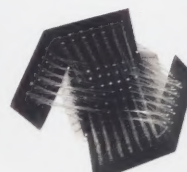
Mariya Stoyanova, Bulgaria



Mashiko, USA/Japan



Mercédesz Molnár, Hungary



Mirena Zlateva, Bulgaria



Mona Radanova, Bulgaria



Panayot Panayotov, Bulgaria



Nataly Yordanova, Bulgaria



Sebastian Mikolajczak, Poland



Silviya Nikolova, Bulgaria



Teodora Savova, Bulgaria



Teodora Ivanova, Bulgaria



Georgij Postnikov, Russia



Thomas Diehn, Germany



Vitor Santos, Portugal



Ulrika Kjeldsen, Finland



Zoja Trofimuk, Australia





# IRV MAZZE

By Chester Martin



Back in the 1970's my art career took a sudden turn away from the more common field of "painting" and "sculpture" to a totally different art-form from what is normally taught in most high schools and universities. Seems that one day I opened a magazine (then called the National Sculpture Review) where they had a most interesting article on Medalllic Sculpture. I was immediately smitten, because it depicted a wide range of ART medals about the size of an Olympic medal, meaning around three inches in diameter. Most were cast or struck in bronze - beautifully designed and executed by some of America's greatest sculptors. I was amazed at the variety of subject matter, for these were all Art medals, which had nothing to do with the more common "cut and dried" religious, military, or commercial medals.

There was a new business that had only recently opened up near Philadelphia about the same time called The Franklin Mint, and medals were their specialty. They were advertising in all the art magazines for sculptors who worked in Relief, a highly specialized field. More than just mildly interested, I contacted them about the possibility of employment and was replied to by their OWNER, Joseph Segel, himself, (and who later founded MANY other successful businesses, including QVC!).

He was ready to hire me if I could pass the practical test he requested: to sculpt the head of George Washington found on the dollar bill. I bought some clay and a bag of plaster and passed Mr. Segel's test, but regretfully shied away from the employment opportunity in so distant a place,

as I had a young family at the time, and a major move would have been too risky. I felt very let-down for having to forego that opportunity.

Later, I stayed in touch with this new-to-me field of medallic art by the fortuitous appearance of three competitions that were announced - separately - in Medalllic Design: One for the FAO (Rome) World Food Day Medal, 1982; a second for Brookgreen Sculpture Gardens in South Carolina (their official 50th anniversary medal); and, third, for the American Society of Medalists, surprisingly winning all three! This whetted my appetite further for working in that field - which ultimately led to employment by the U.S. Mint in Philadelphia. Somewhere in that time framework I also attended a 3-week workshop on Medallic Art, arranged by Professor John Cook of Penn State University's Fine Arts Department on the main campus. This helped me immensely!

Meantime, before leaving for Philadelphia, I had become involved with a new organization in NYC, called the American Medallic Sculpture Association (AMSA). AMSA had ties to the much older and larger European medal association, called FIDEM, which is a French acronym for Federation Internationale de la Medaille, as FIDEM was started at the Paris Mint back in the 1930's. It was through AMSA that I met Irving Mazze and his lovely wife, Beverly. AMSA usually held their meetings at the American Numismatic Society's building on the former Audubon estate, upper Broadway, in NYC, adorned by the majestic sculptural "Don Quixote" grouping by Anna Hyatt Huntington.





# IRV MAZZE

*Continued*

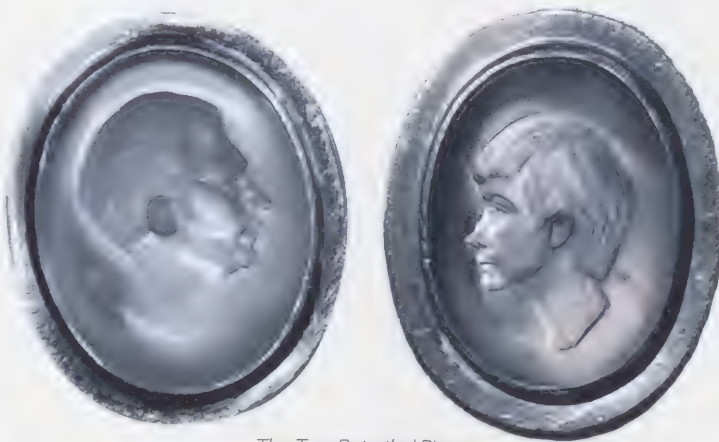
By association with both AMSA and FIDEM, I was thrown in with a truly amazing class of international artists who welcomed the boy from Chattanooga as an equal! I never once was required to "show my papers", and I never once experienced any sense of being labelled inferior, or never once detected a disdainful glance! FIDEM had meetings in a different European city every second year - providing an opportunity to meet and socialize with a dynamic group of artists, entrepreneurs, scholars, collectors, researchers, curators, mint directors, etc., from all over the world! The venues were incredible and included the Medici Palace (Palazzo Medici-Riccardi) in Florence, Italy, in 1982, and the British Museum, in 1992. All were held at their countries' 5-star locations. The public literally flocked to their exhibitions. I was fortunate to attend most of the FIDEM congresses for many years as my work was always accepted by the juries. I met Irving Mazze first at the Medici Palace - that great stony building in Florence where the Medici family first commissioned the young Michelangelo to sculpture figures out of snow!

Irving Mazze was always a faithful U.S. contributor to those international shows, and I admired his work for its skillful execution, tiny as it might be. For Irving was believed to be the last American engraver of gemstones in the U.S. who used old-world techniques to achieve the desired beauty in each engraving. No machine would ever be capable of reproducing the uniqueness and quality achieved only by hand/eye co-ordination. From his workshop in the jewelry district of New York City, Irving Mazze received commissions from throughout the entire country. Yearly trips to a tiny village in Germany - Idar-Oberstein - gave him the opportunity to "talk shop" with the only enclave of other classically trained gemstone engravers of the world. (Modern gemstone engravers are usually fathers and sons working together, and are at present found primarily in Germany). During Irving's yearly trips to Germany he could purchase or barter for the next year's supply of carving stones.

A warm and friendly man, I regret that I never got to visit Irving Mazze's actual studio. As an engraver of medals

in gemstone, he used soft-steel "wheels" of many sizes - some only as big as a pin head. A wide variety of wheel sizes is needed, of course, to incise the large number of shapes required. Diamond dust as an abrasive is applied to each wheel by a quill dipped in oil. Only "experience" can then take over to tell the artist which wheel should be used - and Beverly Mazze advises me that it took her husband a lot of practice. While a "large" 1/4 inch wheel might best be used to engrave a cheekbone, a "much smaller" wheel would then be best for an earlobe. Irving told me that at Idar-Oberstein a 10-year apprenticeship was required, though Irving, through diligent effort, was able to do it in a lot less time.

My earliest introduction to Ir's actual work was through the two hand-engraved intaglio portraits in moonstone, on the couple's respective engagement rings: Beverly wore a portrait of Ir, and vice versa.



*The Two Betrothal Rings  
Carved Moonstone 19 x 17 mm*

Irving, the Practitioner, and Bev, the Proselytizer, made a truly great team! I remember how easily Beverly could give an impromptu talk about Ir's work, or Medallion Art in general. She gave a more formal talk at the British Museum regarding our American work. In everyday conversation, she liked to tell how her husband had earlier been a successful photographer of NYC street life. One day he opened a Sculpture magazine (perhaps to the same article that attracted me!) which forever changed his life. It showed beautiful Art medals by noted sculptors, both past, and present - Benvenuto Cellini, Pisanello,



# IRV MAZZE

*Continued*

Augustus St. Gaudens, Donal Hord, etc, His photographic subjects, he realized, would fit beautifully into his newly selected career as gemstone engraver.

A story in the New York Times informed of the newly formed AMSA (American Medalllic Sculpture Association) organization. That clinched his decision and he quickly became a member. Irv's engraving of, "The Old Woman", pictured, is 30mm in diameter. It is carved in very hard rock crystal, and the subject was taken directly from one of Irv's earlier street photographs.



*The Old Woman  
Rock Crystal 30 mm*

Several years later I became a "Sculptor/Engraver" for the U.S. Mint in Philadelphia and was able to attend AMSA's monthly meetings in New York City. In that sociable group I found myself fraternizing with prominent sculptors whose names I heretofore had only read in magazines - as judges for major national art shows, or recipients of truly great commissions! These people were absolutely down-to-

earth workmen who showed no traces of snobbery, and were welcoming to strangers and newbies- like ME! Their works were in collections of world-class museums such as the Smithsonian and British Museums, mine now included!

I soon became a VP of AMSA, and am told that I was a "mover and shaker" - which makes me laugh!

Textbooks on "Art" are frequently stingy with their discussions of the "Minor Arts" - and Medalllic Art certainly qualifies as one of those. I can assure you, however, that those arts are very much alive and well. There is probably no other art form that puts the Collector in closer proximity to the Artist's hand - as witnessed by all of Irving Mazze's work. And be advised that, although "Coins and Medals" may both be classified as "Minor Arts" in your textbooks, or in your classroom, they are both held in high esteem by our Smithsonian Institution, the British Museum in London, and ALL the great National museums of every country Sweden even has a "Royal Coin Cabinet", housed in a large building in central Stockholm, which includes a wide variety of art medals specially maintained and overseen by their monarchy. Medalllic Art (including Gemstone Engraving) is a field for new artists to consider. Even YOU (or your son or daughter) might be able to follow in the footsteps of our friend, Irving Mazze.

And it can easily be done in a tiny space - perhaps even on one corner of your breakfast table - right here in Chattanooga, Tennessee! That is how I started! And the materials needed to start your new career are also very cheap - just clay, plaster of paris, and a bit of imagination. At Penn State U., one of the invited professors, Ron Dutton, of Wolverhampton Institute in England, insisted that we pick up a small rock from the ground and use it as the ONLY tool to model our clay for the entire three week workshop! You can't beat that for economy, folks! You first "learn the ropes" by practicing with these simple materials, before graduating to somewhat more sophisticated methods and materials. But it never gets very complicated and might just provide you with hours of pleasure.





# ART MEDAL COLLECTOR WEBSITE

## ONE AMSA MEMBER'S PASSION PROJECT IS A WELL OF INSPIRATION FOR ALL

By Heidi Wastweet

Alexander Krapf has been quietly building an amazing online resource of medals and medalists. Medallic Art Collector is rich with high-quality images and user-friendly navigation. His desire is to focus on living artists who can benefit the most from the exposure while offering a comprehensive and growing database of classic works. The website started in 2014 after Alex discovered there was a distinct lack of such a place.

Alex first fell in love with medals when he discovered the Richard Recchia medal "Inspiration - Aspiration" for the Society of Medalists Series at the Yale University Art Museum. As fate would have it, not long after that he and his wife came across a chest full of Society of Medalists medals at a furniture auction. A veritable treasure chest which they bid on and won.

After pouring over the contents of the chest he wanted to know more, much more, about them.

He was surprised at the lack of information readily found online. So, with a technology background, he set off to fill that void by building his own site from the ground up.

Now, I can spend hours here zooming in on every beautiful detail. Not only are there beautiful photos but also informative write-ups and specs. Note that there are two mirrors sites - the original and a beta version that will eventually fully replace the original. Find them at:

[artmedalcollector.com](http://artmedalcollector.com)

One person can only do so much so Alex is looking for Medallic artists to send him photos of their work to add to the database. He's also looking to collectors to send pictures from their collection that would fill in. You can get in touch through the contact page on the website.



*Society of Medalists' 'Inspiration - Aspiration'*





# IN MEMORIAM: EDWARD C. ROCHETTE

## FEBRUARY 17, 1927 – JANUARY 18, 2018

By Jeanne Stevens - Sollman



Ed Rochette was a giant among numismatists. Along with his early childhood passion for coins came his enthusiasm and support for medallic art. In 1987 the American Numismatic Association under Ed's leadership hosted the FIDEM Congress in Colorado Springs where I first met Ed. His twinkling eyes projected his charismatic character. Ed championed not only the medal but also the efforts of the American Medallic Sculpture Association and granted space for the medallic exhibition, "Hands across the Sea", in 2001 at the ANA's Money Museum in Colorado Springs, a collaboration of the Polish Medallic Society and AMSA. Not only was this exhibit accompanied by a catalog, the catalog was published bilingually in Polish and English.

At that time while I was President of AMSA Ed offered to house the archives of our organization which were at that time in a barn in Upper State New York. Because of time and geographic complications our dream was not realized. But I do cherish his efforts in trying to accomplish a needed task. And once again in 2007 Ed graciously invited FIDEM to celebrate its XXX Congress at the new ANA Museum in Colorado Springs.

A generous and forward thinking numismatist, Ed will be missed by us all each in our own way. We wish you well, dear friend, safe in a new counting house.



*Bronze medal combining two of Ed Rochette's main interests:  
JFK and medalist Paul Vincze*





# DON EVERHART - LIFETIME ACHIEVEMENT AWARD

*Continued From Cover*

In March 1980, Everhart left the Franklin Mint to pursue a freelance career. During this period, his work included figurines, plates, coins, and medals for Walt Disney, Tiffany, the Royal Norwegian Mint, and the British Royal Mint.

Everhart has received numerous commissions. Most notable of these is Georgetown University's Sports Hall of Fame, a 24-piece bronze installation.

In addition to international exhibitions, Everhart's work is included in several permanent collections, including:

- The Smithsonian Institution
- The British Museum
- The American Numismatic Society
- The National Sculpture Society

He also received the prestigious American Numismatic Association's Sculptor of the Year Award in 1994. In 1997, his submission was chosen as the official inaugural medal for President Clinton's second term.

Everhart is a former president of the American Medallic Sculpture Association (1993-1994) and is a fellow member of the National Sculpture Society. Don Everhart joined the United States Mint sculptor-engraver team in January 2004. Since joining the Mint in 2004, Everhart has created designs for numerous coins and medals, notably the 2014 National Baseball Hall of Fame Commemorative Coins (selected 2016 Coin of the Year), designing the reverse and sculpting both sides of the first curved coins produced by the U.S. Mint.

Among the many commemorative designs he has created are the 2016 National Park Service 100th Anniversary gold \$5 (both sides) the 2015 March of Dimes Commemorative Silver Dollar reverse (selected the Most Inspirational in the 2017 Coin of the Year awards), the 2010 American Veterans Disabled for Life Silver Dollar reverse; and the 2006 Benjamin Franklin Commemorative Silver Dollar "Founding Father" reverse.

Everhart has also designed many Congressional Gold Medals, including the 2005 Dr. Martin Luther King, Jr., and Coretta Scott King medal obverse; the 2005 Dalai Lama medal obverse, both sides of the 2006 Dr. Michael E. DeBakey medal; both sides of the 2008 Constantino Brumidi medal, and both sides of the 2007 Daw Aung San Suu Kyi medal. He designed and sculpted the 2014 Shimon Peres medal obverse; the 2015 Jack Nicklaus obverse; the 2014 American Fighter Aces reverse, and 11 of the 2007 and 2008 Code Talkers series of Congressional Gold Medals honoring Native Americans for their military service. In 2016 he designed and sculpted both sides of the Barack Obama Second Term Presidential Medal and the reverse of the First Term medal.



*Donald Scarinci accepts the Lifetime Achievement award on Don Everhart's behalf at The Mint Directors Conference in Berlin*





# SAVE THE DATE

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April 14 2018 Brookgreen Medal debut and public talk/powerpoint by Alicia Ponzio, 3:30 pm, Welcome Center Conference Room, call for reservations (843) 235-6016

May 19 - July 29 AMSA Member Medallion Art Exhibition at Medalia: 335 West 38th Street, 4th Floor, New York NY 10018-2916

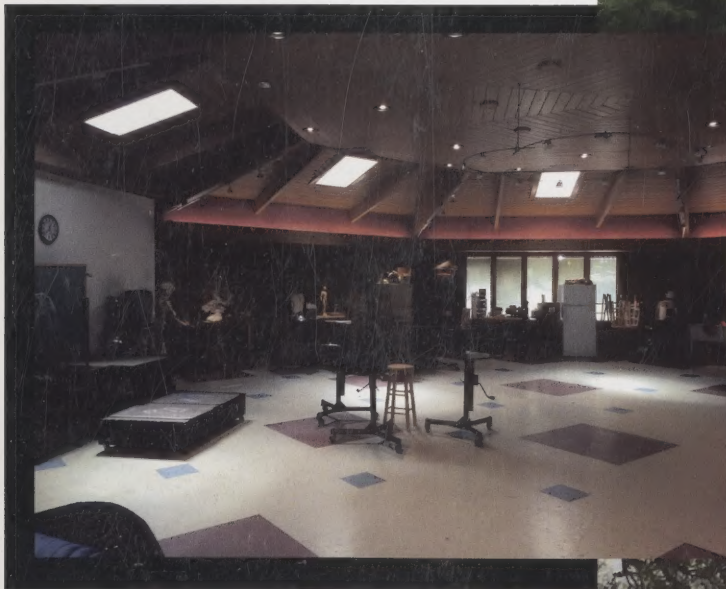
May 29 - June 2 FIDEM Canada 2018

August 14-17 Make Your Own Brookgreen Medal with Heidi Wastweet, \$550, plus materials' fee

A single-sided art medal is a bite-size project that can be done in four days. On the first day, Heidi Wastweet will take students around the grounds to take their own reference photos. Then there will be two-and-a-half days of sculpting and a half day of mold-making. For an additional fee of \$100 to cover the cost of casting, patina, and shipping, she will send your piece to a foundry and ship to you a finished bronze medal. Those who don't want a bronze can take home a plaster cast.

December 3-6 The Portrait in Relief Sculpture and Patina with Eugene Daub, FNSS, \$550 plus materials, with Nights of a Thousand Candles tickets.

The portrait in relief has many advantages to the portrait in the round. Its greatest advantage is that it allows the artist to choose the most interesting or favorable point of view. Students will work through the process of transferring a photograph or a drawing onto the clay, and building up to high or low relief through the use of superpositions (overlapping forms, as in drawing). Eugene Daub will demonstrate casting the relief in plaster and will discuss the advantages of working in the negative, which sounds a lot harder than it really is and can be an invaluable tool to create fullness and detail. Most students produce two reliefs during the week. What you will learn during this 4-day workshop will set you on a path for many personal and professional portraits in the future. An additional feature will be a demonstration of Eugene Daub's personal approach to doing a paint patina on selected samples. This technique can be done on dry plaster or on fired terra-cotta reliefs. Students may bring to class a finished plaster or fired terra-cotta relief to patinate, if they wish, since the pieces that are created in the workshop will not be dry enough for this process.



*Brookgreen Gardens*

